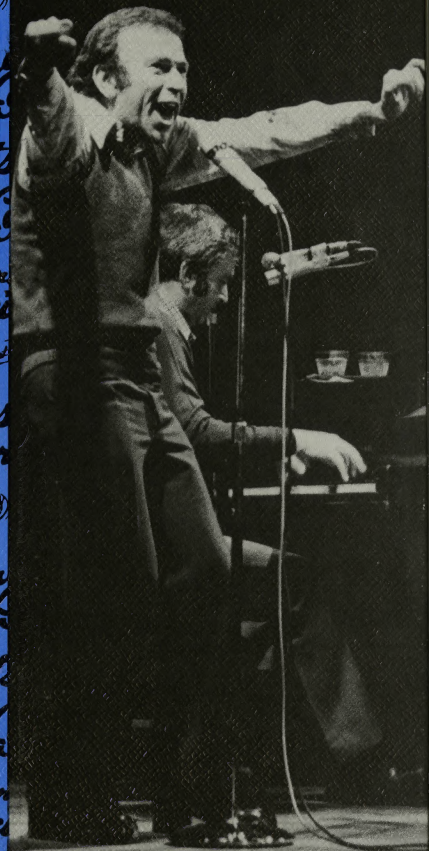


FROM THE

SERIES

# AN EVENING WITH FRED EBB AND JOHN KANDER

recorded live  
from the stage of the  
Kaufmann Concert Hall  
of The 92nd Street Y  
in New York City



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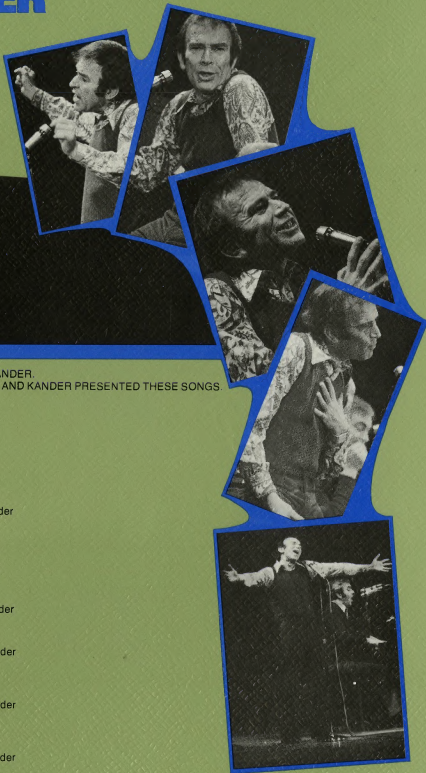
PRODUCED BY MAURICE LEVINE



# AN EVENING WITH FRED EBB AND JOHN KANDER

with  
**John Kander at the piano**

produced by  
**Maurice Levine**



THE MUSIC DEPT. at 110 52ND ST. Y & The BILLY ROSE FOUNDATION

*Lyrics and Lyricists*  
MAURICE LEVINE  
Artist Director

TONIGHT, APR. 8 & TUES., APR. 10 at 8 P.M.  
AN EVENING WITH

**FRED EBB & KANDER**

Hosted by Maurice Levine

TONIGHT: SOLD OUT!  
TUES: LIMITED TICKETS AVAILABLE

Single Admission: \$10.50  
For further information please call: Ticket Office  
THE 52nd STREET YM-YWHA, 1355 Lexington

**THERESA L. KAUFMANN CO.**  
Single Admission: \$10.50  
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THE 52nd STREET YM-YWHA, 1355 Lexington

ALL LYRICS BY FRED EBB. ALL MUSIC BY JOHN KANDER.  
AS PART OF THEIR EVENING ON "THE LYRICS AND LYRICISTS SERIES," MESSRS. EBB AND KANDER PRESENTED THESE SONGS:

## SIDE 1

- SARA LEE**  
sung by Fred Ebb with John Kander
- LIZA WITH A "Z"**  
sung by Fred Ebb
- MY COLORING BOOK**  
sung by John Kander
- RING THEM BELLS**  
sung by Fred Ebb with John Kander
- LIFE IS**  
from "Zorba"  
sung by Fred Ebb with John Kander
- CABARET**  
from "Cabaret"  
sung by Fred Ebb
- A QUIET THING**  
from "Flora, The Red Menace"  
sung by John Kander

## SIDE 2

- MONEY, MONEY, MONEY**  
from "Cabaret" (motion picture)  
sung by Fred Ebb and John Kander
- MAYBE THIS TIME**  
from "Cabaret" (motion picture)  
sung by Fred Ebb
- TOMORROW MORNING and PLEASE STAY**  
from "The Raggy Time"  
sung by Fred Ebb with John Kander
- ALL THAT JAZZ**  
from "Chicago"  
sung by Fred Ebb with John Kander  
(first public performance)
- ROXIE**  
from "Chicago"  
sung by Fred Ebb with John Kander  
(first public performance)
- YES**  
from "70 Girl's 70"  
sung by Fred Ebb with John Kander
- All songs BMI

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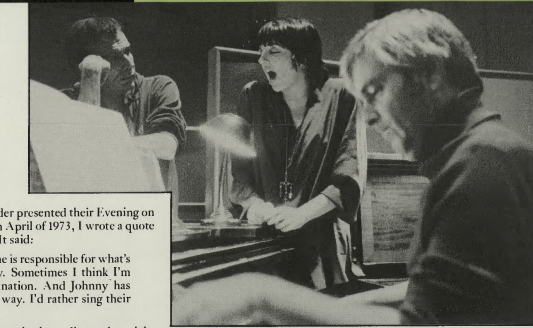
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THIS ALBUM IS AN EDITED VERSION OF "AN EVENING WITH FRED EBB AND JOHN KANDER" WHICH WAS PRESENTED AT NEW YORK'S 52nd STREET Y ON APRIL 8 AND APRIL 10, 1973 AS PART OF "THE LYRICS AND LYRICISTS SERIES."

**IMPORTANT NOTICE**  
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*Happiness Comes In On Tip Toe*  
by Liza Minnelli



When Fred Ebb and John Kander presented their Evening on "The Lyrics and Lyricists Series" in April of 1973, I wrote a quote to be used in the printed program. It said:

"Fred is my best friend. Also, he is responsible for what's happened to me professionally. Sometimes I think I'm merely a figment of his imagination. And Johnny has been with us every step of the way. I'd rather sing their songs than anybody's."

I wish I could have been out there in the audience that night cherishing them on. But, you see, I was on this concert tour and there was no way I could get back to New York even for one night.

The next day, I heard from friends that these two loves of my life had the audience screaming and cheering. According to all reports, practically every number stopped the show.

Of course, I was thrilled. And I wished once again that I could have been there. Well, now I have this marvelous album, "An Evening with Fred Ebb and John Kander," recorded live on stage. I listen to it and I really am there. I realize what all that excitement and screaming was about.

And how terrific it is that thousands of music and theatre lovers now can "be there," too, through this album. This is all very personal, but what strikes me most as I listen to the album is the thought that those words which I wrote in 1973 have added meaning to me now in 1978.

We've been through a lot since then. Some movies — *Lucky Lady*, *A Matter of Time*, and *New York, New York*. A Broadway show — *The Act*. Actually, two Broadway shows, since I appeared for a while in *Chicago*, too. And, of course, concerts and nightclub appearances. We've spent a lot of hours together.

You should know that about Fred Ebb and John Kander. They are very educated — each with a master's degree from Columbia University. Of course, I wouldn't have it any other way. Fred, in English; John, in music. Naturally, I always thought that Columbia ought to take out an ad, bragging about this.

Fred — from New York, New York — is intense, open, verbal. And he can make you laugh.

John — from Kansas City, Missouri — is intense, gentle, quiet. And he can make you smile.

Together, they are what gives the word "professional" its true meaning.

I wish you could see the way these two work. They're relentless. They're perfectionists. They drive themselves nuts until they find the idea of the song that has been eluding them — like hunters who keep stalking and beating the bushes until they land the prize.

The actual words and notes are the last thing they write. To them, it's like coming in for the "kill." When they arrive at that point, they work very fast. Almost at a white heat.

But what goes on before that can take days and weeks. Sometimes, even months. What they do a lot of is "think." Not only are they *thinking* songwriters, they are *concerned* songwriters. They worry a lot — particularly when it comes to writing for the theatre. They just don't toss off any old song they feel like and then hand it to a director or producer and say "Here it is, folks. It's all yours. Any old way you get it on stage is O.K. with us." It's just the opposite. Before they even start thinking about a song, they are concerned with every single aspect of it. They ask themselves a thousand questions. They think like the *director* of the show. Is this a song that will play well? They think like the *chorographer*. Will it stage well? They think like the *librettist*. Will it help the story? Will it develop the characters? They think like *performers*. What will it feel like to actually get up on stage with an audience out there, with lights hitting you in the face, and deliver these lines in song?

Only after they have thought these things through, do they start to write.

And the way they start to write is — well — unusual. First, they try to find the "feel" of the song. So they improvise together. I know that a lot of musicians are talented at improvising at the piano — and John is terrific at it — but improvising lyrics? Fred has this uncanny knack of doing just that. And not only does he improvise lyrics, but he improvises them in character. And when he knows in advance who has been cast in the part, he improvises not only in the character of the role, but also as if he were — let's say — Gwen Verdon, Chita Rivera, Joel Grey, Lotte Lenya, Jack Gilford or yours truly. And I have it from John that — at this stage of writing — Fred actually becomes the character and that his impersonations are devastatingly accurate.

As I said, Fred and John write very fast. From this improvisation, the actual songs start to take shape. And then it's polished. And when it's all finished, it's right — not only for the director, the chorographer, the librettist, but certainly for the performer.

There's no question that Fred Ebb and John Kander are truly collaborators.

Fred and John have on some rare and memorable occasions (such as "The Lyrics and Lyricists Series" performed in public. I can just imagine what it was like that night. Fred has this incredible drive and energy when he performs. He's dynamite up there. Just listen to his performances of *Cabaret* and *Ring Them Bells* and *Maybe This Time*. Yet, he can be tender and touching, too. And if you want just one example of that on this album, listen to *Tomorrow Morning and Please Stay from The Happy Time*. It's a dramatic scene. Fred plays and sings two roles — Uncle Jacques (in a French-Canadian accent) and his 14-year-old nephew, Bebe. All I can say is that when I heard Fred deliver Bebe's last line, "Uncle Jacques... I love you," I had one big lump in my throat.

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I couldn't help smiling when I saw another quote in the printed program — the one from Broadway's great producer, Harold Prince (who, by the way, has produced three shows with scores by the team of Kander and Ebb — *Cabaret*, *Zorba and Flora*, *The Red Menace*). He said that Kander and Ebb are such fabulous performers that when they demonstrate their songs to him for the first time in connection with a new show, it's so exciting that he can't trust his own judgment at the time. He waits until he hears the same songs performed by other singers so that he can think more clearly about them. Only then does he know that each song is "as good as I thought it was in the first place." That's what made me smile because I know exactly how he feels.

When you're only seventeen and you're playing the title role of *Flora, The Red Menace* in your first Broadway musical, and a powerhouse performer and creative force like Fred Ebb comes on the scene and he digs your performance style and he understands more about how you sing than you do yourself and he starts writing exactly for you and he shows you how the song should be performed and then you hang out a lot together — well, let's put it this way, Fred Ebb has been — and still is — a tremendous influence on me.

There's a moment on the album that brings back such warm memories of that first show. (I should tell you, too, that it was Kander and Ebb's first Broadway show as well as mine.) It's that beautiful ballad, *A Quiet Thing*, that Flora sings after she's landed her big job. What a great melody. So relaxed and calm. And such touching words, as:

When it all comes true  
Just the way you planned,  
Funny, but the bells don't ring,  
It's a quiet thing.  
or  
When you hold the world  
In your trembling hand,  
You'd think you'd hear a choir sing,  
It's a quiet thing.  
or  
Happiness comes in on tip toe.  
Well, what do you know?  
It's a quiet thing.

And, on the album, it's John Kander who sings this song. Fred insisted that this honor go to him because he wanted everyone to know that John is the one who gets him to write balls. Fred admits that writing ballads is not easy for him and that it's John who draws them out of him. Also, I love the way John sings.

He sings yet another ballad. Actually, it was the first Kander and Ebb hit. Fred's original idea for this song was for a piece of special comedy material, but — as Fred tells it — it was John who insisted that it be a ballad. And it became the song we now know as *My Coloring Book*. It sold a million records.

Fred and John are among the great special material writers. If John has a special feel for writing ballads, then for Fred it's natural to "think funny." Which explains the tongue-in-cheek *Sara Lee*, written especially for Kaye Ballard. Or that brilliant audience-roarer, *Ring Them Bells*. And of course, *Liza With A Z*. And how Fred and John perform these pieces in this album! They're sensational.



rehearsal: a special moment

"The Lyrics and Lyricists Series" came into being in 1970 as the outgrowth of an idea by Arthur Cantor of the Billy Rose Foundation. It is sponsored jointly by the Foundation and the 52nd Street YM & YWHA and is presented under the aegis of the "Y's" Music Department, in which Mrs. Hadassah Markson is the director. Both Mr. Cantor and Mrs. Markson invited the well-known music director and conductor Maurice Levin, to serve as Artistic Director of the Series. The premier program, presented on Sunday, December 13, 1970, was "An Evening with E.Y. 'Yip' Hartzburg." From the outset, "The Lyrics and Lyricists Series" "took off." The New York press acclaimed it. The word of mouth spread like wildfire. Quickly, it became an "in" event which lured song buffs, mostly of the Broadway and Hollywood variety. Here was an opportunity for them

ABOUT "THE LYRICS AND LYRICISTS SERIES"



Sheldon Harnick congratulates Fred Ebb and John Kander.



Lotte Lenya visits John Kander on stage.



Joe Gifford leads a dedication of Fred Ebb's home.

Kander and Ebb are much sought after by many top stars to write acts for their nightclub appearances and TV specials. And, from time to time, Fred and John have done just that — for Chita Rivera, Shirley MacLaine (*Gypsy In My Soul*), Joel Grey and Frank Sinatra (*Oh Blue Eyes Is Back*). Lucky for me, they also wrote that Emmy-winning TV special, *Liza With A Z*.

For the movies, they have written songs for *Funny Lady*, *Lucky Lady*, *A Matter of Time*, *Cabaret* and — again, lucky for me — *New York, New York*.

For the Broadway stage, they have written *Flora*, *The Red Menace*, *Cabaret*, *The Happy Time*, *Zorba*, *70 Girls 70*, *Chicago* and *The Act*.

If for no other reason, this album is a true collector's bonanza because it contains two world premieres. Remember, this program took place in the spring of 1973. *Chicago* was due to go into rehearsal in the fall. Fred and John treated the audience to the first public performance ever of two songs from the new show. The first one was the opener, *All That Jazz*. Fred's performance — in the style of Chita Rivera — is really something to treasure. The second of the "premieres" was *Roxie*. As you might expect, Fred's performance — this time in the style of Gwen Verdon — was a knockout. It's a classic. And this is the only recorded performance of it.

Fred Ebb and John Kander have made many important contributions to the American musical theatre and to the world of entertainment. Theatre, film, nightclubs and television — they've done it all. They are still young and going strong. So we can look forward to even more of their special brand of entertainment.

This album is not only a lot of fun, but it's a bit of history that gives us a chance to see where these two creative talents were "at" in their career one night in April of 1973.

Before closing, I want to let you in on a few inside items you may not know.

Early on, John Kander was audition pianist for *Funny Lady* and was chosen by director-choreographer Jerome Robbins to write the dance music for the production. (If you have an old playbill or the original cast album, look it up.)

John is an expert on opera and has one of the great private collections of opera recordings.

Early on, Fred Ebb supported himself by bronzing baby shoes.

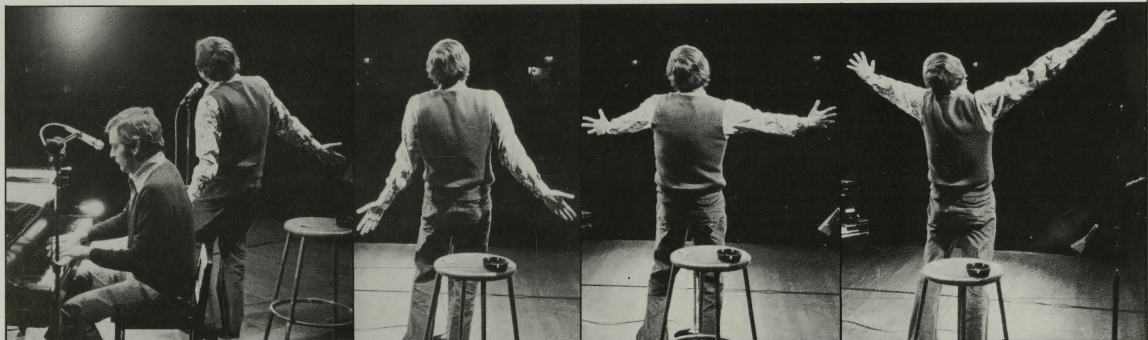
Fred's early mentor was songwriter Phil Springer. Together they wrote a song entitled *Heartbroken*. It was the first song with lyrics by Fred Ebb ever to be recorded. The recording artist? Judy Garland.

"An Evening with Fred Ebb and John Kander" is an album to treasure. It's delightful, it's touching, it's funny, it's exciting. And it's important!"

SHIRLEY MACLAINE

"Fred Ebb and John Kander are first class songwriters. Everyone knows that. What some people don't know is that they are also first class performers. Yet, they rarely perform in public. That's why this recording of their Evening on "The Lyrics and Lyricists Series" is so special. It's a major contribution to fun and history."

JOEL GREY



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Location Recording at 92nd Street "Y" by Johnny Dee.  
Mixing at G&T Harris, Inc. by John Kryda and Warren Mazur.  
Mastering at Masterdisk Corp. by David Crawford.  
Photographs by Nancy Flowers/Lewisacham.  
Album Design by Jack Lonsheim.

"AN EVENING WITH FRED EBB AND JOHN KANDER" (LL-605) is part of VOLUME TWO of recordings of "THE LYRICS AND LYRICISTS SERIES". Other albums in VOLUME TWO are:

"AN EVENING WITH SAMMY CAHN" (LL-604)  
"AN EVENING WITH JERRY HERMAN" (LL-606)

Previously released: VOLUME ONE

"AN EVENING WITH JOHNNY MERCER" (LL-601)  
"AN EVENING WITH ALAN JAY LERNER" (LL-602)  
"AN EVENING WITH SHELDON HARNICK" (LL-603)

AND LYRICISTS SERIES"

to personally "spend an evening with" the legendary men and women who had written their favorite songs. Above all, it was a great evening of entertainment. Tickets became prized possessions.

From the outset, too, the "Evenings" of "The Lyrics and Lyricists Series" were recorded — primarily for archival purposes. However, members of the audience began to request copies of the recordings so that they might re-live these "Evenings" and share them with friends. Other New Yorkers (unable to get tickets) began writing in. Then came requests from song lovers throughout the country. This series of albums is in response to those requests.



*The Lyrics and Lyricists*  
SERIES

An Evening With  
**FRED EBB and JOHN KANDER**  
John Kander at the piano

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STEREO 33 1/3 RPM  
LL-905  
**SIDE 1**

Produced by Maurice Levine  
Recorded live at the 92nd St. "Y" in New York City  
as part of "The Lyrics and Lyricists Series"

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*The Lyrics and Lyricists Series*  
1968-1981

An Evening With  
**FRED EBB and JOHN KANDER**  
John Kander at the piano

**AUREATE**  
records an activity of M.L. Record Co.



STEREO 33 1/3 RPM  
LL-605  
SIDE 2

Produced by Maurice Levine  
Recorded live at the 92nd St. "Y" in New York City  
as part of "The Lyrics and Lyricists Series"

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